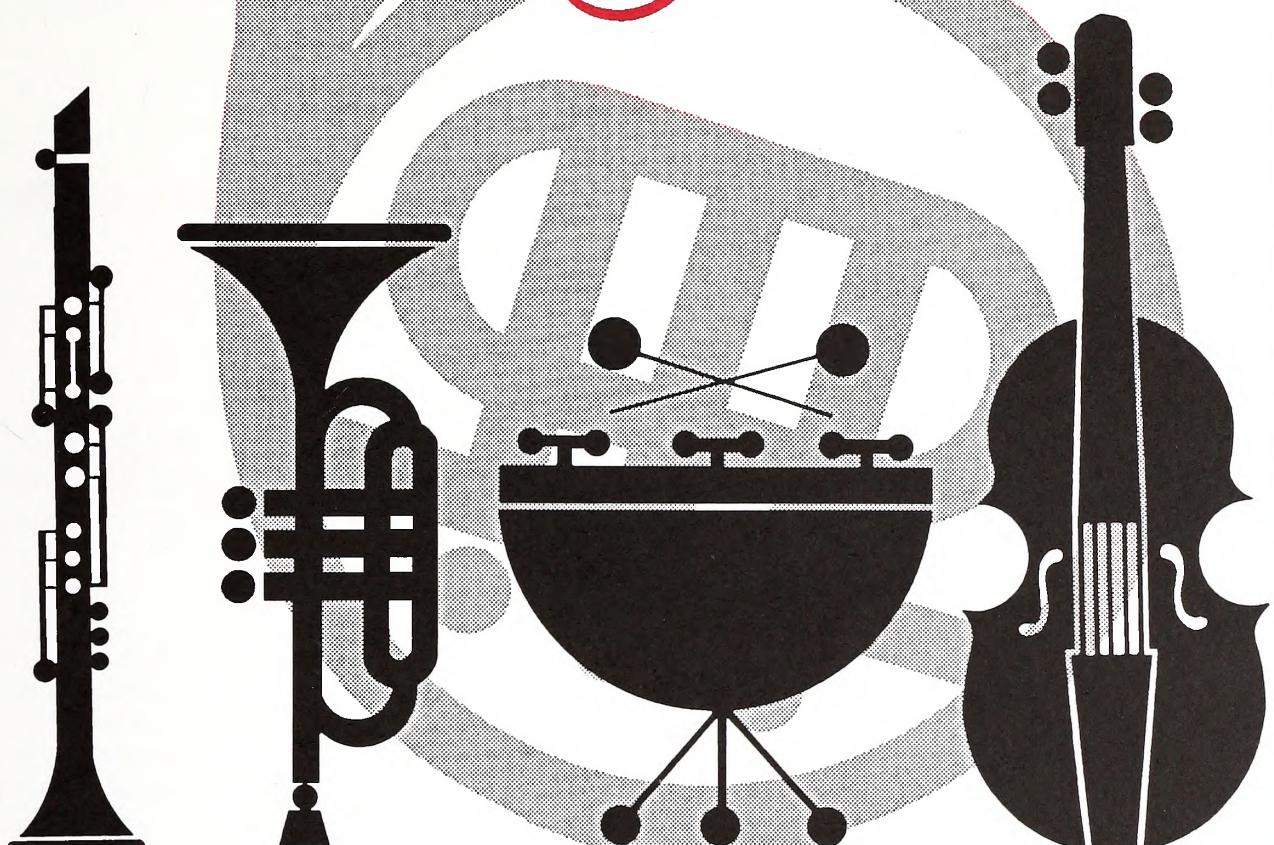


The North Carolina Symphony



**Teachers Handbook
1998-1999**





The North Carolina Symphony Teachers Handbook 1998-1999

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The North Carolina Symphony

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Jackson Parkhurst

Assistant Conductor and Director of Education

Preface

We hope you will enjoy teaching this year's program of music and that your students will enjoy learning it. It is always a challenge to represent baroque music on a program for full orchestra, but there are a few pieces that work. We have a particularly exciting arrangement of Handel's *Music for the Royal Fireworks* which we think everyone will enjoy. Symphony No. 104 of Franz Joseph Haydn shows this major composer at his mature best. This season celebrates American composer Roy Harris's one hundredth anniversary, and we will celebrate it with his overture, *When Johnny Comes Marching Home*.

This season also marks the hundredth anniversary of the great American jazz composer and performer, Duke Ellington. While Ellington did not write his great tunes for symphony orchestra, we will be able to give audiences a taste of his music. A biography of Duke Ellington is included in the student book, and we encourage you to devote some class time to him and his music. A bibliography and a discography of some of his longer, more serious works are included at the end of this book. Unfortunately, there is no catalogue of current Ellington CDs in print. A local store that sells CDs should be able to help you find recordings.

We hope that this year's songs are popular with your students. We selected "When Johnny Comes Marching Home" for obvious reasons. It is in the key of E minor in the student books. Since recorders cannot play low Bs, we have supplied alternative notes for them to play. We will sing it with the low Bs. It has been seventeen years since we included "The Star-Spangled Banner" on education concerts. A number of you requested it, and it seemed like a good thing to do. Also, it is really fun to sing with an orchestra.

We want to emphasize that the songs need to be memorized for singing at the concert. No one requires that the songs be sung, but if they are, the kids need to know them. If they try to read them in their student books, they do not sing. We believe that the songs allow the students to participate with the orchestra and to have some fun. If you do not have time to teach them or do not want to teach them, tell the conductor to leave them out. However, it needs to be a system-wide decision; we do not want to do the songs when only part of the audience knows them.

The information in this book is meant to be helpful and an aid to your good teaching. We do not require that all or any of it be used. Since conditions differ from one community to another, you may find that there is more material here than you can use. We would rather give you too much than too little.

We are grateful to the teachers who wrote this year's *Teachers Handbook*. We believe that our education program is stronger for the fact that the teachers who write our classroom activities are also ones who are actively involved in the classroom and bring students to North Carolina Symphony education concerts. We sincerely thank them for their hard work.

We are also grateful to you for your hard work and enthusiasm in bringing the joy of music to your students. We wish you all the best.

Jackson Parkhurst

July, 1998

North Carolina Symphony

1998-99 Education Concert Program

Music for the Royal Fireworks

Ouverture, La Paix, Minuet I & II

George Frideric Handel (1685-1759)

Classroom Activities

by Marie Batten and Jean Milleson

Facts About The Composer

- Born one month before J. S. Bach
- He was a Saxon
- Not from a musical family
- Father was a barber-surgeon who opposed music as his son's career
- His father wanted him to study law
- Great baroque composer
- Favorite musician of King George I and King George II of England
- Composed much orchestral music, chamber music, and solo music for harpsichord
- Master of Italian opera and English oratorio
- Composed more than forty operas
- Instrumental music never received well in England
- Considered the "Father of the Oratorio," having composed at least twenty-eight works in this form
- Most of his manuscripts are preserved in the music library of Buckingham Palace
- First performance of *Messiah* took place on April 13, 1742 in Dublin, Ireland
- For the second performance of *Messiah*, ladies were requested not to wear crinoline and men requested not to take swords to provide more seating availability
- King requested Handel to create a piece for only wind instruments celebrating the end of the War of the Austrian Succession
- Became blind later in life
- Buried in Westminster Abbey
- Three thousand mourners attended his funeral

Music For The Royal Fireworks

George Frideric Handel wrote this orchestral suite for the fireworks display planned for an April evening in 1749 in Green Park to celebrate the Peace of Aix-la-Chapelle that ended the War of the Austrian Succession.

The king commissioned Handel to write a piece for this occasion using only wind instruments. It was to be a prelude to the event of the king's inspection of the fireworks display. Though Handel had a special way of capturing the excitement of the fireworks through his music, the fireworks display was a complete disaster when the bandstand caught on fire bringing an end to what should have been a momentous occasion.

Handel preferred to orchestrate the *Royal Fireworks Music* for more than just wind instruments, but to comply with the king's wishes he used only the wind instruments for that particular occasion.

There are five sections to the *Music for the Royal Fireworks*: Ouverture in the French Baroque style, Bourree, La Paix, (peace), La Rejouissance (rejoicing), and Minuet I & II.

For the North Carolina Symphony concert the following sections are to be played: Ouverture, La Paix and Minuet I & II.

Characteristics Of Baroque Music

1. **Unity of Mood:** Usually if a piece starts joyful it will remain joyful throughout its entirety. These emotional states or moods are called *affections*. Certain melodic and rhythmic patterns are used to create specific moods such as joy, grief, and agitation.
2. **Rhythm:** Just as there is unity of mood throughout the piece of music, likewise there is continuity of rhythm. Rhythmic patterns heard at the beginning of a piece are continued throughout the whole piece.
3. **Melody:** A melody is repeated throughout the piece but in varied form. The melody sometimes develops itself through melodic sequences sounding elaborate and ornamental. Often is not easy to sing or remember.
4. **Terraced Dynamics:** Dynamics have continuity in baroque music as do rhythm and melody. The volume is constant for a certain length of time and then suddenly changes. It's like someone stepping up or down a step. When the music changes suddenly from loud to soft or vice versa, it is called *terraced dynamics*. Gradual changes in dynamics are not characteristic of baroque music.

5. **Texture:** In late baroque music the texture is predominantly polyphonic, meaning there are two or more melodic lines competing for the listener's attention.
6. **Chords and the Basso Continuo (Figured Bass):** Chords became very important during the baroque period. Earlier periods concentrated on the melodic line, but in the baroque period composers tended to write a certain chord progression and then create a melody to go with it. This new emphasis on chords and the bass part resulted in the *basso continuo*, or *figured bass*. The realization of these parts is usually played on organ or harpsichord along with cello or bassoon. The left hand plays the chord progression while the right hand improvises the chords and the melodic line.

Vocabulary

1. **Baroque:** Refers to the period of European art music from 1600 to 1750.
2. **Orchestral Suite:** In baroque music, a set of dance-inspired movements that are written in the same key but differ in tempo, meter, and character.
3. **Overture:** A work usually intended as an introduction to a dramatic work or a concert performance.
4. **Minuet and Trio:** Compositional form derived from a dance whose parts are minuet (A) trio (B) minuet (A). In triple time.
5. **Trill:** Musical ornament consisting of the rapid alternation of two pitches that are a whole or half step apart.
6. **Motif (motive):** A fragment of a theme, or short musical idea consisting of a short melodic or rhythmic pattern.
7. **Tutti:** All the instruments of the orchestra or section of the orchestra rather than the solo instrument.
8. **Trio:** A group of three instruments or singers.

Ouverture from *Music for the Royal Fireworks*

Handel chose a French baroque overture to begin his orchestral suite. It is written in two parts: the first is largo and dignified using dotted rhythms; the second part is quick and dance-like. (Call charts for this and the other two movements are on the pages that follow.)

Section A begins with the full orchestra playing a stately theme (Theme I), sounding as if a processional is in progress. It is very slow and dignified. The trumpets announce the arrival of the royal guests followed by the winds and strings welcoming them to the royal gathering. Theme II is introduced as the trumpets announce the arrival of guests while the horns and strings greet them. During the arrival of the royal guests, there is gaiety and merriment shared by all. The mood is exciting, dance-like and happy. Everyone seems to be caught up in the spirit of the occasion. Theme I returns with the full orchestra.

The tempo changes to adagio during the bridge section. There is also a strong cadence.

Section B begins with a conversation between trumpets, horns and strings. There seems to be a question and answer pattern used between the instruments. The tempo is allegro and the mood is lively and quick. The development of this section includes several rhythmic and melodic motives played by various instruments and the full orchestra. It sounds as if the guests are conversing with each other for a while, and suddenly another announcement is made by the trumpets and everyone rushes to see who has arrived. Then the whole scene is repeated, followed by a trill in the winds and strings to conclude Section B.

Theme I returns with full orchestra building up to the climax. It is slow and dignified. Another cadence, this time with a ritard, precedes the repeat of Section B, with the excitement of everyone being at the special event. The end of this gala event is signaled by a timpani roll.

The above dramatization of this movement can be used with the Social Studies activity which follows in the activities section of the handbook.

La Paix

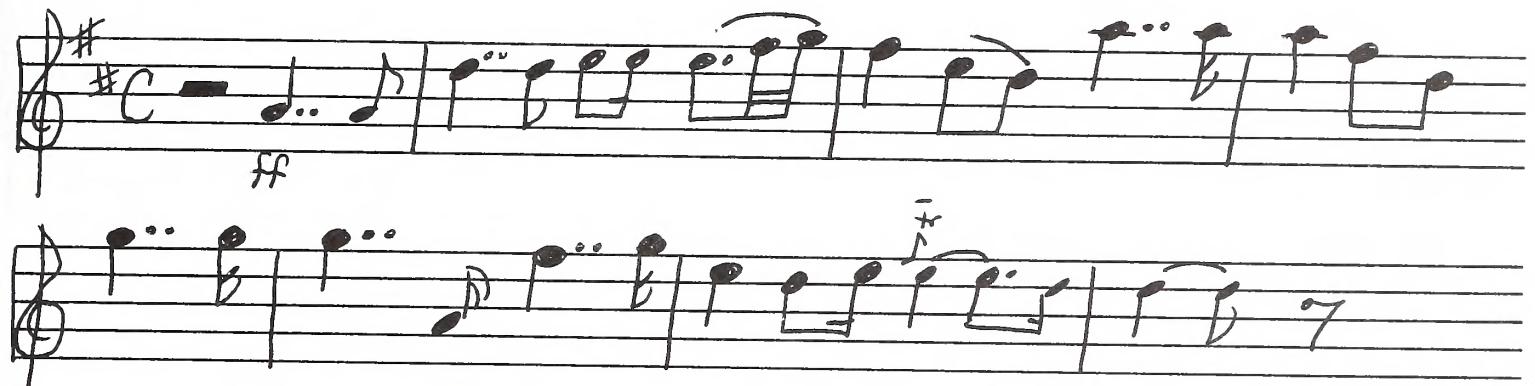
La Paix is a short movement with a dance-like quality. It is a peaceful, restful selection. The trill is an example of the ornamentation Handel used frequently in this movement. The art activity can be used to help students recognize the trill as they listen to La Paix.

Minuet I & II

On the compact disc chosen for our listening session, the Minuet I is actually the Trio selection of the Minuet and Trio, followed by Minuet II, which is the Minuet section. The meter is in 3/4 time. The dance activity will help students feel the three beat pattern as they create their own dance steps for the Minuet.

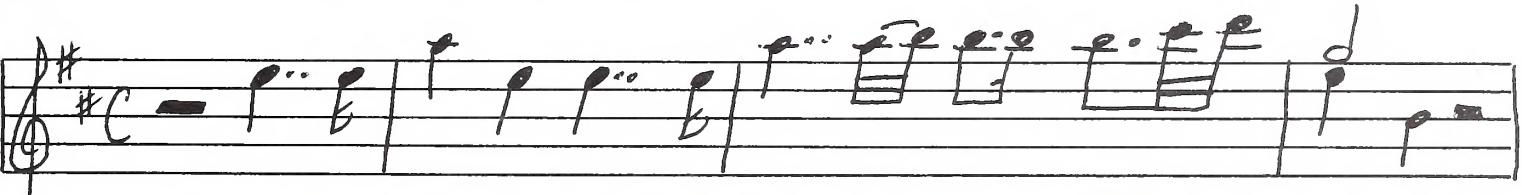
Call Chart for *Ouverture* from *Music For The Royal Fireworks*

0:01 Section A: Introduction-Largo
Theme One-Fortissimo



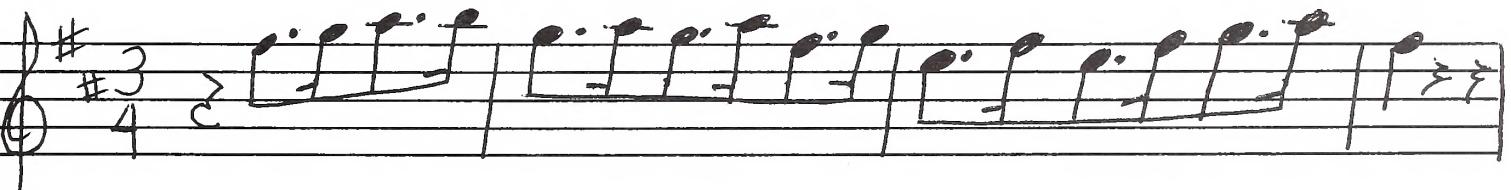
0:22 Theme One repeats.
0:33 Contrasts between strings and winds with brass and timpani.

0:47 Theme Two Winds and strings-piano.



2:04 Theme One returns-full orchestra.
2:23 Bridge between two sections.
2:26 Adagio: Definite cadence.

2:43 Section B: Allegro Theme

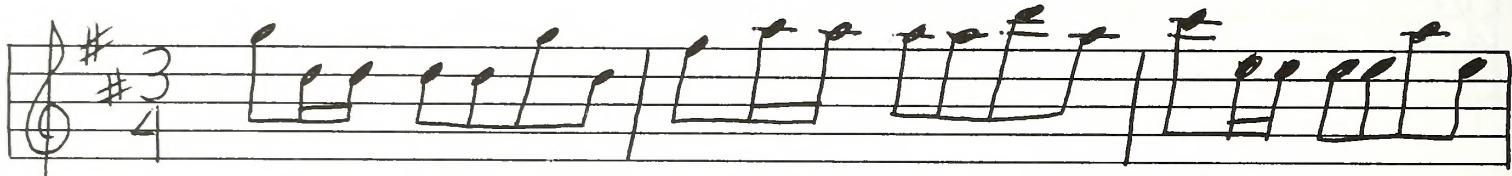


Trumpet Motive

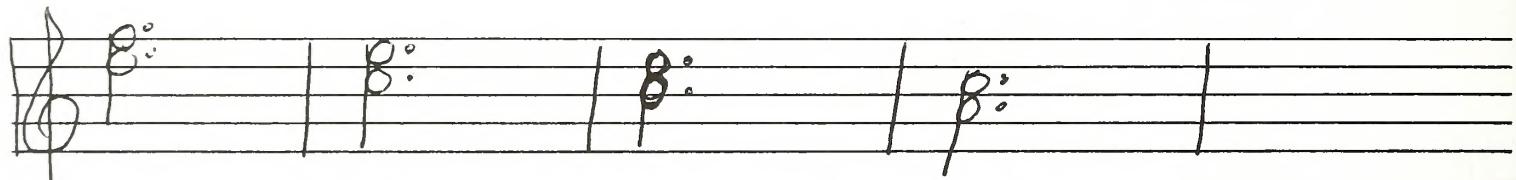
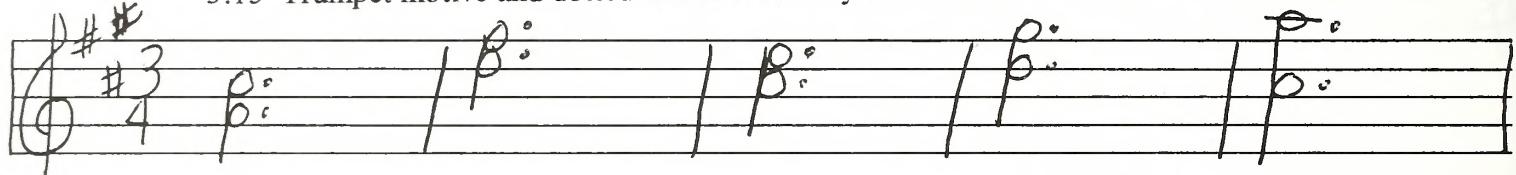


2:51 Dotted rhythms in winds, horns, and strings.

3:10 New rhythmic motive



3:15 Trumpet motive and dotted half note melody in horns.



3:41 Development

3:55 Variation of Theme One

4:20 Development of Theme Two

4:49 Trumpet Motive with dotted rhythms in piccolos and flutes.

5:13 Trill in winds and strings signaling ending of section.

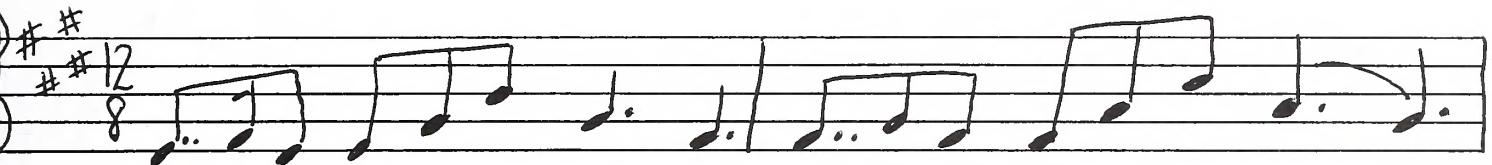
5:22 Full orchestra-ascending and descending melodies.

5:55 Definite cadence with ritard.

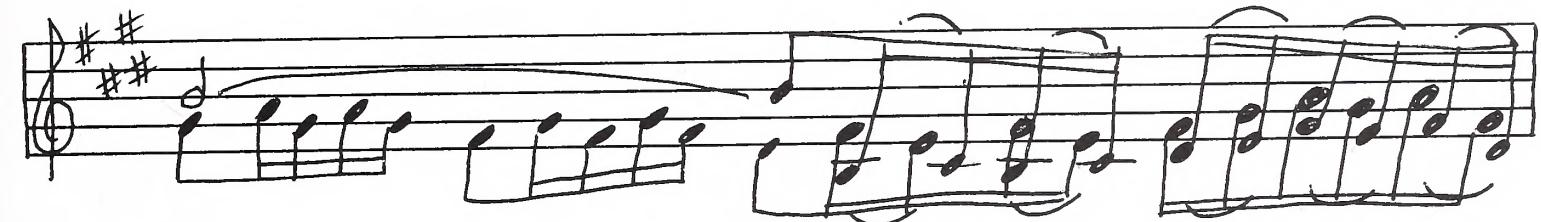
Go back to 2:43 for repeated section.

Call Chart for *La Paix* from *Music For The Royal Fireworks*

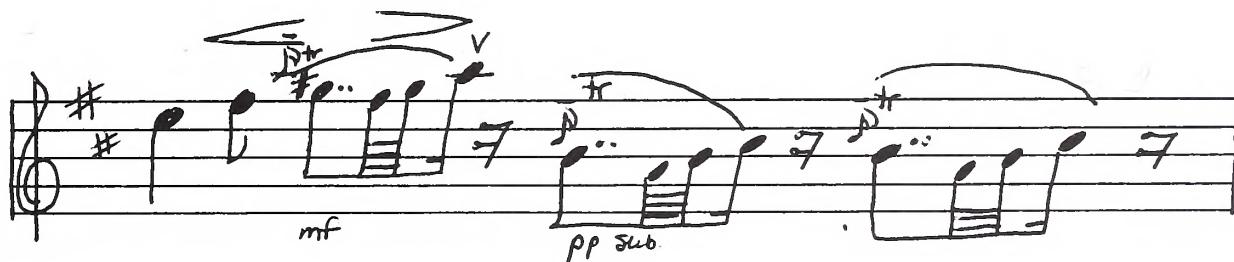
0:00 Section A: Theme One



0:26 Theme Two



0:41 Trill passage



0:53 Section B Tutti

1:21 Trill passage

1:33 Trill passage

1:47 Section A repeats with Theme One

2:12 Theme Two repeats

2:28 Trill passage repeats

2:40 Section B repeats

3:08 Trill passage repeats

3:20 Trill passage repeats

3:33 Ritard on trill at ending.

Call Chart for *Minuet and Trio* from *Music For The Royal Fireworks*

CD track #5

0:00 Trio Theme One with repeat

A handwritten musical score for a single melodic line. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. The music features various note heads, stems, and rests. A repeat sign with a 'tr' (trill) instruction is placed above the first staff, and a repeat sign with a 'p tr' (pianissimo trill) instruction is placed above the second staff. The score ends with a double bar line and repeat dots.

0:23 Trio Theme Two with repeat

A handwritten musical score for a single melodic line. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. The music features various note heads, stems, and rests. A repeat sign with a 'tr' (trill) instruction is placed above the first staff, and a repeat sign with a 'p tr' (pianissimo trill) instruction is placed above the second staff. The score ends with a double bar line and repeat dots.

CD track #6

0:00 Minuet Theme One with repeat (tutti)

A handwritten musical score for a single melodic line. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music features various note heads, stems, and rests. A dynamic 'f' (forte) is indicated below the first staff. A repeat sign with a 'p tr' (pianissimo trill) instruction is placed above the second staff. The score ends with a double bar line and repeat dots.

0:21 Minuet Theme Two with repeat (tutti)



0:44 Minuet Theme One with repeat-Woodwinds, trumpets, and timpani.

1:06 Minuet Theme Two with repeat-Woodwinds, trumpets, and timpani.

1:29 Minuet Theme One with repeat-(Tutti).

1:51 Minuet Theme Two with repeat and ritard at the end. (Tutti).

- Ask the students what they noticed about the dynamic levels of this piece.

READING ACTIVITIES

Read the following stories from George F. Handel's life and answer the questions below each story.

Story One

From his very childhood, George F. Handel displayed such a strong tendency toward music that his father, who had always intended him to become a lawyer, was alarmed. Knowing of his son's increasing inclination, Mr. Handel did everything in his power to keep the boy from playing an instrument. He forbade George to go places where he would find "such a piece of furniture" in use. He absolutely refused to have any instrument in his own house. Even though all precautions and restraints were made, George's passion for music was only augmented. George hid a clavichord in the attic, where he frequently went when his family was asleep or away from home.

Questions:

1. What did George's father wish his son would be when he grew up?
2. What did George's father do to discourage his interest in music?
3. How did George 'Handel' his strong desire to become a musician?
4. Why do you think Handel had to sneak around to play the clavichord?
5. What would you do in a similar situation?
6. How do you feel about going against your parents' wishes?

Answers:

1. George's father wanted him to become a lawyer.
2. He refused to allow an instrument in his house and forbade George to go where any instruments were being used.
3. He hid a clavichord in the attic so he could play it when everyone was asleep or away.

Story Two

Handel was well known for his irritability. Since he could not bear the sound of instruments tuning, musicians did it prior to Handel's arrival at the theater. One night when the Prince of Wales was to be present, someone decided to play a joke on Handel by sneaking on stage when no one was around and untuning all the instruments. Upon the Prince's arrival, Handel gave the signal to begin *con spirito* (with spirit). The resulting discord was so horrible that the enraged Handel overturned a double-bass and seized a kettledrum. This he heaved with such violence at the leader of the band that Handel's periwig was lost in the process. Breathing vengeance, he stormed bareheaded to the front of the orchestra but was unable to speak. Amidst the general convulsion of laughter, Handel stood in enraged silence for some moments before the Prince of Wales personally came and, with great difficulty, persuaded the angered musician to return to his seat.

Questions:

1. What was Handel's pet peeve?
2. What joke was played on Handel?
3. In what ways was it evident that Handel was upset?
4. Who finally convinced Handel to return to his seat?
5. Describe the feelings you have had when someone played a joke on you.
6. Tell several things to consider before one plays a joke on someone else.

Answers:

1. He did not like to hear untuned instruments.
2. Someone came in and untuned all the orchestral instruments before a concert.
3. He overturned a double-bass, he threw a kettledrum at the leader of the band, he lost his periwig, and he could not speak.
4. The Prince of Wales persuaded Handel to return to his seat.

5. Story Three

George F. Handel was an agnostic, meaning that he did not believe that there is proof of a God or a supreme being. One of Handel's greatest works is the oratorio, *Messiah*. It lasts about 2 1/2 hours but was composed in just twenty-four days. It was said that one day after sitting and composing this oratorio, Handel came out of his room with tears streaming down his face. When questioned he replied, "I have been touched by the grace of God." Handel planned to perform the oratorio for the king and was refused, for the king, knowing of Handel's lack of religious conviction, felt it would be blasphemous. Therefore, the first performance of *Messiah* was a benefit for people in the debtors prison in Dublin, Ireland. When the king eventually heard *Messiah*, he was so moved by it that he stood up during the *Hallelujah Chorus*. When the king stood up, so did everyone else, as was the custom. From that day forth, when the *Hallelujah Chorus* is performed, everyone stands.

Questions:

1. What was one of Handel's greatest works?
2. Why did the king refuse to let Handel perform *Messiah*?
3. Why was Handel crying?
4. Who heard the performance of *Messiah* for the first time?
5. Why do people stand when the *Hallelujah Chorus* is performed?
6. What is a debtors prison? Would our society benefit from one today? Explain.
7. Can you think of a time when you were touched by a particular piece of music and describe those feelings?
8. What do you think your life would be like if music was not a part of it?
9. Tell about other composers who have made great contributions in music.

Answers:

1. *Messiah*
2. He felt it was blasphemous.
3. He had been touched by the spirit of God.
4. Debtors in prison heard the first performance of *Messiah*.
5. It was customary for everyone to stand when the king stood.

MATH ACTIVITY

Answer the following questions using this timetable.

GEORGE FRIDERIC HANDEL

(Originally Handel, Georg Friederich)

DATE	AGE	FACT
1685		Born in Halle, Germany, on February 23
1690	5	Obtained and hid a spinet which he played in secrecy, the strings having been wound with cloth to soften the sound
1692	7	Visited the castle of the Duke of Saxe-Weissenfels where the Duke heard him play; the Duke spoke highly of his talent and suggested to the elder Handel that to place anything in the child's way would be unworthy of the father's honorable profession Began taking music lessons on the organ, harpsichord and violin under Frederick Zachau, organist of the cathedral at Halle (Brower)
1693	8	Composed the regular weekly service for the cathedral at Halle (Brower)
1696		Composing and giving organ lessons
1697		Deputy organist at the cathedral and castle of Halle
1702	17	Became organist at the cathedral and castle of Halle at a salary of less than forty dollars a year plus free lodging (Brower)
1703		Moved to Hamburg, Germany, and took a position as a supplementary violinist with the Opera House Orchestra. Upon the conductor's absence George filled in and secured the position for himself
1705	19	Composed the opera "Almira, Queen of Castile" in Hamburg
1706	21	Moved to Italy
1710	25	Returned to Germany and worked as music director for Elector Georg Ludwig of Hanover
1712		Moved to England and lived in London until his death
1717	32	Composed <i>Water Music</i>
1737		Deeply in debt
1741		Abandoned opera and dedicated himself to writing oratorios
1741		Conceived the idea of writing the <i>Messiah</i>
1742		<i>Messiah</i> was first performed; took place on April 13, 1742 in Dublin
1743		England's first performance of <i>Messiah</i> was held on March 23, 1743
1749		Composed <i>Royal Fireworks Music</i>
1751		Gave up composing because of blindness
1759		Died April 14th at his home on Brook Street in London, England Buried in Westminster Abbey with 3000 mourners attending his funeral

Questions

1. Since Handel was born in 1685, how old was he when he wrote *Music for the Royal Fireworks*?
2. How many years were there between the time he wrote *Water Music* and *Music for the Royal Fireworks*?
3. How old was Handel when he conceived the idea of writing *Messiah*?
4. How long did Handel live after composing *Music for the Royal Fireworks*?
5. How old was Handel when he died?
6. Approximately how many days did Handel live?

Answers:

1. He was 64 years old.
2. There were 32 years between the time he wrote *Water Music* and *Music for the Royal Fireworks*.
3. Handel was 56 years old when he conceived the idea of *Messiah*.
4. He lived ten years after writing *Music for the Royal Fireworks*.
5. Handel was 74 years old when he died.
6. Handel lived approximately 26,704 days when one figures in 18 leap year days.

Solution:

$$\begin{array}{r} 365 \text{ days a year} \\ \times 72 \text{ full years} \\ \hline 730 \\ 2555 \\ \hline 26,280 \end{array}$$

- 72 divided by 4 (leap year every fourth year) equals 18
- Handel was born on February 23, totaling 302 days during 1685
- Handel died on April 14, totaling 104 days during 1759

Thus: 26,280 (72 years x 350)

18 (leap year days)

302 (days his first year of life)

+ 104 (days his last year of life)

26,704 days Handel lived

Writing Activities

1. Students will write a **cinquain** (sing'-kane) after choosing a topic from Handel's life or his music. There is no rhyme. The pattern is as follows:

Line 1: two syllables

Line 2: four syllables

Line 3: six syllables

Line 4: eight syllables

Line 5: two syllables

Here is another pattern that could be used:

Line 1: one word (title)

Line 2: two words (describe the title)

Line 3: three words (describe an action)

Line 4: four words (describe a feeling)

Line 5: one word (refer back to the title)

2. Students will write a **haiku** about Handel's life or his music. Use the following pattern. Most haikus refer to nature or some element of beauty.

Line 1: five syllables (where it happens)

Line 2: seven syllables (what is happening)

Line 3: five syllables (when it occurs)

3. Students will write a **limerick** about Handel's life or his music. A limerick is an amusing verse consisting of three long lines which rhyme and two short lines that rhyme. Use the following pattern:

Line 1: _____ a

Line 2: _____ a

Line 3: _____ b

Line 4: _____ b

Line 5: _____ a

4. Students can pretend they lived during the time of Handel and write an essay or story about a day in that time period. Several prompts may be given, such as:
 - A. I received an invitation to attend the grand display of the royal fireworks. I was excited beyond....
 - B. The other day while I was strolling
 - C. The news around town was....
 - D. I had the greatest opportunity the day I met George F. Handel....

Listening Activity

1. To help students better understand the terms *tutti* and *trio*, the following activity could be used. Using the Minuet and Trio movements from the *Music for the Royal Fireworks*, (#5 and #6 on the CD) have the students do body percussions in a three beat pattern for each section. Select either three students or a small ensemble to represent the trio and the remaining students can be the members of the orchestra. During the *trio* section of the minuet have the smaller group play their body percussions. When they hear the full orchestra or the *tutti*, everyone will play their body percussions.
2. The same activity can be done using electronic keyboards by having each student play one of the rhythmic motifs during their particular section, the *trio* or the *tutti*.

Music Technology Activity

1. With the poems that your students have written, give them an opportunity to be composers. The students should be able to create simple melodies for their cinquains, haikus, and limericks.
2. To extend the activity, computer software programs such as *Music Time Deluxe* or *Finale* can be used to produce notation of the melodies.
3. Ask your students what they think Handel's opinion would be concerning the "high-tech equipment" used in today's society. This could certainly lead to an interesting discussion about the changes in today's world since Handel's time.

Science Activity

1. Discuss *tone color* during the baroque period as a way of integrating science with music.

The various baroque instruments and their production of sound were somewhat different than they are today. For example, the baroque trumpet had no valves whereas modern trumpets do. Embouchure, the way the mouth is held while playing a wind or brass instrument, determines how high or low the pitch sounds. Baroque music often required trumpeters to play in the high registers which was very difficult. The trumpeter had an association with royalty and was thought to be the aristocrat of the baroque orchestra. During times of war, if a trumpeter was captured, he was treated as a military officer because of his aristocratic associations.

2. Explore various tone colors of instruments.

An activity to explore various tone colors would be to invite several band students to your class to demonstrate the sound of their particular instrument and tell how the sound is made. An excellent listening activity would be to have the band students play various pitches while the music students determine if the pitch is higher or lower than the previous pitch. An additional activity would be to have music students echo certain rhythmic patterns using vocal sounds or body percussion, thus creating their own tone colors.

MOVEMENT ACTIVITIES

1. Fireworks display activity:

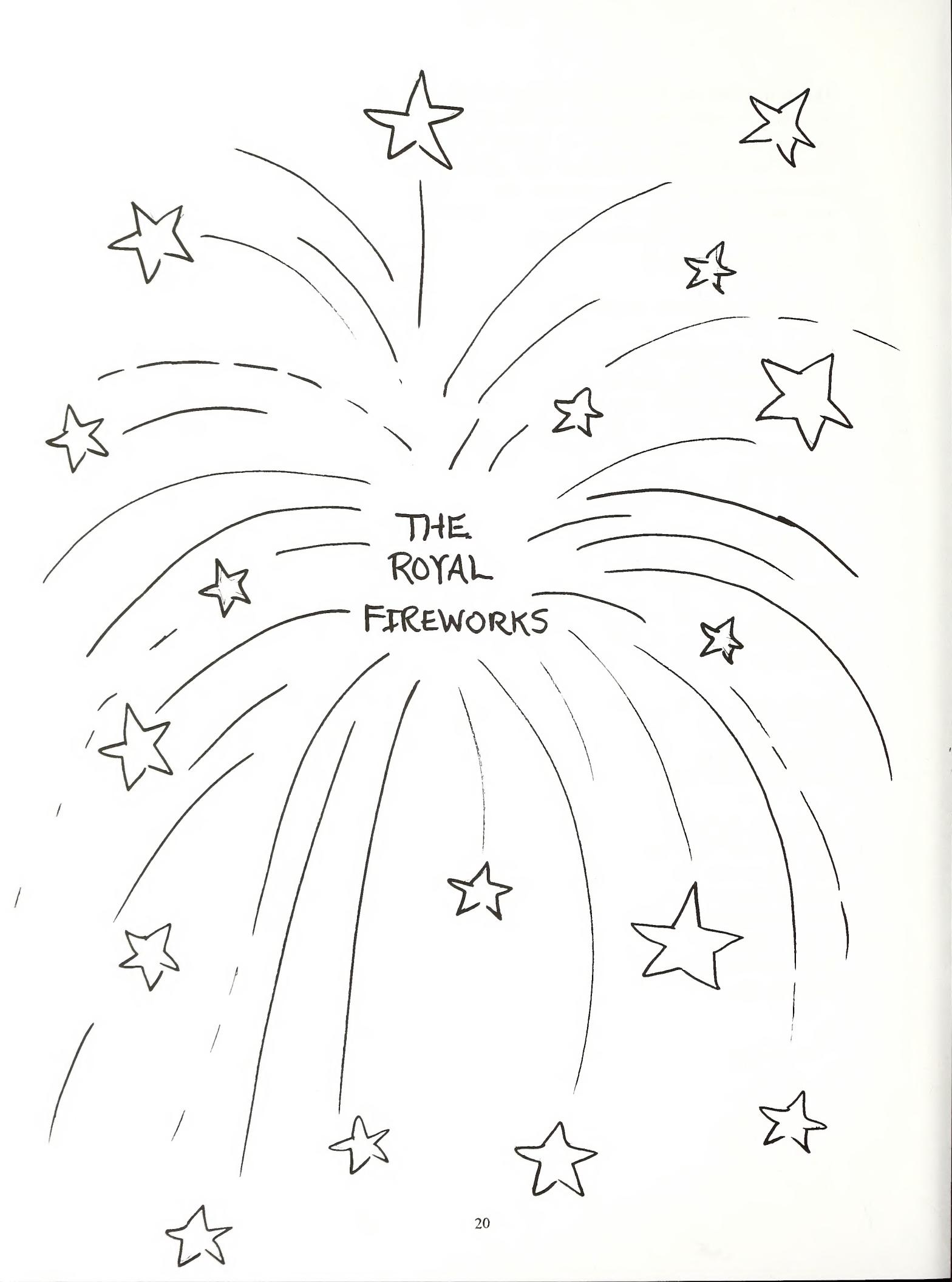
Materials needed: straws, crepe paper streamers, tape

What to do: Cut a streamer about one foot long and wrap around the tip of a straw and tape securely. Have one straw streamer for each student. Use an assortment of colors so the display will look like fireworks.

Teach the students about the trill used by Handel in his music. Demonstrate a trill on the piano or other instrument. Choose either the Overture or La paix to listen for the trills. When the students hear a trill, have them raise their streamer and wiggle it as it comes down to simulate the sparkles of the fireworks as they explode in the sky.

2. Minuet and Trio dance activity:

The *Share the Music* series, grade 2 has a creative dance movement activity on pages 132-133 of the teacher's edition that would be good for the students as they learn to count the beats of three and to feel them as they dance. Remember that when they are creating their own steps that a minuet is characterized by "dainty or tiny steps." Explain to them that a minuet is a dance in triple time and was originally a rustic French dance later adapted by the 17th century court as one of their favorite dances. It will be interesting to see what the students create.



THE
ROYAL
FIREWORKS

Social Studies Activity

The dance activity could be extended into a social studies extravaganza by planning an afternoon of cultural awareness. The Ouverture lends itself to a dramatization of a royal gathering during the Baroque period. Suggested activities include dancing, food sampling, art displays, etiquette and social skills, and wearing costumes of the time period. Special guests of the royal court could include famous artists, musicians, scientists, etc. First hand experiences of European culture during the 17th century will create lasting impressions.

Art Activity

The enclosed drawing of the Royal Fireworks can be used during a listening session. While the students listen to either the Overture or La paix have them draw a squiggly line with different colors anywhere they wish on the picture every time they hear a trill.

OBJECTIVES FOR MUSIC INTEGRATED LESSON PLANS

Art:

- The learner will perceive connections between visual arts and other disciplines.
- The learner will develop skills necessary for understanding and applying media, techniques, and processes.
- The learner will develop critical and creative thinking skills and perceptual awareness for understanding and producing art.

Math:

- The learner will identify and use rational numbers.
- The learner will solve problems and reason mathematically.
- The learner will demonstrate an understanding and use of graphing, probability, and statistics.
- The learner will compute with rational numbers.

Music:

- The learner will perform on instruments, alone and with others.
- The learner will improvise melodies, variations, and accompaniments.
- The learner will compose and arrange music within specific guidelines.
- The learner will read and notate music.
- The learner will listen to, analyze, and describe music.
- The learner will evaluate music and music performance.

- The learner will understand relationships between music, the other arts, and disciplines outside the arts.
- The learner will understand music in relation to history and culture.
- The learner will demonstrate the ability to make informed decisions as a consumer of music.

Physical Education:

- The learner will develop skills to enhance his or her physical, cultural, emotional, and social abilities through recreational dance.

Reading/Writing/Listening/Viewing:

- The learner will use strategies and processes that enhance control of communication skills development.
- The learner will use language for the acquisition, interpretation, and application of information.
- The learner will use language for critical analysis and evaluation.
- The learner will use language for aesthetic and personal response.

Science:

- The learner will develop the ability to use science process skills.
- The learner will develop the ability to use science manipulative skills.
- The learner will develop a positive attitude toward science.
- The learner will construct understanding of energy concepts.

Social Studies:

- The learner will describe evolving art forms and aesthetic values and assess their influence on life.
- The learner will analyze economic, social, and political situations which involve ethical and moral dilemmas.

Technology:

- The learner will understand important issues of a technology-based society and will exhibit ethical behavior in the use of computer technology.
- The learner will demonstrate knowledge and skills in using computer technology.
- The learner will use a variety of computer technologies to access, analyze, interpret, synthesize, apply and communicate information.

Theatre Arts:

- The learner will act by interacting in improvisations and assuming roles.
- The learner will design and produce theatre by conceptualizing and realizing artistic interpretations for informal and formal productions.
- The learner will research by finding information to support informal and formal productions.
- The learner will compare and integrate art forms by analyzing traditional theatre, dance, music, visual arts, and new art forms.

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Marie Batten has been teaching music for eleven years in the Wayne County Public School System. She presently teaches K-5 music at Fremont STARS. She received her B.A. in Music Education from Campbell University.

Jean Milleson received her B.A. in Music Education and Music Therapy from East Carolina University. She has taught in the Wayne County Public School System for five years and currently teaches K-5 music at Northeast Elementary.

Symphony No. 104 in D Major, “London”

Movement I: Adagio; Allegro con spirito

Franz Joseph Haydn (1732-1809)

Classroom Activities

by Barina Black

About Joseph Haydn

Joseph Haydn was, for the most part, a self-taught musician as well as a very patient and persistent worker. He was extremely modest concerning his work. He was also an excellent conductor but was not a virtuoso soloist on any instrument; he did play viola in string quartets. He was precise and regular in conducting his personal affairs (unlike many musicians of his time), and he lived contentedly in the service of a nobleman—the last eminent composer to do so.

Joseph Haydn was born in Rahrau, Austria, in 1732. When he was six years old, he went to live with his uncle who was his first music teacher. At this age Joseph was not considered to have much talent. In fact, his brother Michael outshone him as a singer and composer, but at the age of eight, Joseph became a choirboy at the Cathedral of St. Stephen in Vienna. There he gained much practical musical experience but no systematic instruction in theory. He was dismissed when his voice changed and was forced to support himself doing odd jobs and hiring himself out as a manservant to musicians in order to learn their craft. He was able to master counterpoint by himself, using Fux's *Gradus ad Parnassum*. He also had several lessons with Nicola Porpora, a famous Italian composer and voice teacher.

In 1758 or 1759 he got his first paying job as music director of the chapel of Count von Morzin, a Bohemian nobleman. It was there that Haydn wrote his first symphony. When Count von Morzin was forced to disband his orchestra, Haydn, who had recently married, was taken into the service of Prince Paul Anton Esterhazy. Prince Paul was head of one of the wealthiest and most powerful Hungarian noble families. He was devoted to music and was a bountiful patron of the arts who brought Haydn security and enabled him to let his creativity blossom. Haydn served Prince Anton and his brother, Prince Nicholas Esterhazy, for nearly thirty years.

From 1766, Prince Nicholas lived for most of the year on his remote country estate of Esterhaza, which had been constructed to rival the French court at Versailles. (Sadly neglected and vandalized at the end of World War II, the palace and grounds are now being restored.) Haydn was obligated to compose whatever music the prince demanded, to conduct performances, to train and supervise all the musical personnel, and to keep the instruments in good repair. He first started the orchestra with ten musicians and ended up with twenty-five. There were a dozen singers. The principal musicians were all recruited from the best available talent in Austria, Italy, and elsewhere. Each week Haydn was responsible for presenting two operas and two long concerts for notable visitors, as well as

daily chamber music in the prince's private apartments. The prince was an enthusiastic player of the baryton, an instrument similar to a large viola da gamba with an extra set of resonating metal strings. Haydn wrote—on command—nearly two hundred pieces for the baryton, mostly in a trio combination with viola and violoncello.

Although Haydn was in an isolated environment at Esterhaza Palace, the frequent guests, along with trips to Vienna, enabled him to keep abreast of current developments in the world of music. He had many advantages while at Esterhaza. He was blessed with highly skilled musicians as well as an intelligent patron whose demands were quite burdensome, but whose understanding and enthusiasm were at most times an inspiration. As Haydn once said, "My prince was pleased with all my work, I was commended, and as a conductor of an orchestra I could make experiments, observe what strengthened and what weakened an effect and thereupon improve, substitute, omit, and try new things; I was cut off from the world, there was no one around to mislead and harass me, and so I was forced to become original."

Because of Haydn's contract with Prince Paul Anton Esterhazy, he was unable to sell or give away any of his compositions. Later this provision was relaxed, and Haydn's fame spread. In the 1770's and 1780's he filled commissions from publishers and individuals all over Europe. As Haydn's international fame grew, he traveled to Paris and London. The people of Paris loved him, but the people of London especially took Haydn to heart. In turn, Haydn wrote some of his best music for the British.

Haydn stayed at Esterhaza until Prince Nicholas's death in 1790. He then moved to Vienna and settled into his own house. The next several years proved to be strenuous but productive and profitable seasons in London. Here he conducted concerts and wrote many new works, including twelve London symphonies. Returning home, he resumed his services for the Esterhazy family, but he lived in Vienna most of the time.

The new prince, Nicholas II, cared less for Haydn's music than for the attention he gained by having such a famous man in his employ. Haydn's duties were not as demanding as before, so he was able to concentrate on his quartets and his last two oratorios, *The Creation* and *The Seasons*, which were both performed in Vienna with great success. In 1802 Haydn began his last composition, *String Quartet Op. 103*, but he completed only two movements.

Haydn's last public appearance was at a performance of *The Creation* on March 27, 1808. He was seated in front of the orchestra, but fearing that the emotional strain might endanger his health, he asked to be carried out at the end of Part I. It was said that tears were in his eyes when he left, and he stretched out his hand toward the orchestra. A painting of this memorable event, which Beethoven attended, was presented to Haydn by Princess Esterhazy.

Joseph Haydn died on March 31, 1809, at the age of 77, soon after the city had been shelled and occupied by French troops. A few days before Haydn's death, a French army officer came to call, expressing his admiration and singing an aria from *The Creation*. At Haydn's memorial service on June 15, Mozart's *Requiem* was performed in the presence of many French officials and generals.

Haydn has often been called the inventor of the symphony and the string quartet. Even though there had been symphonies before, he developed the modern symphony. (He himself had been inspired by C.P.E. Bach's symphonies.) His work with the string quartet, divertimento, symphony, and sonata paved the way for the work of Mozart and Beethoven. Because there is not a complete catalogue of his works, it is impossible to know just how much music Haydn actually wrote. There have been over two hundred works falsely attributed to Haydn because of the attention his name would bring to the pieces. Provisionally, the list of his authenticated compositions includes 108 symphonies and 68 string quartets; numerous overtures, concertos, divertimentos, serenades, baryton trios, string trios, piano trios, and other chamber works; 47 piano sonatas; songs, arias, cantatas, masses, and other settings of liturgical texts; 26 operas (of which 11 are lost and others fragmentary) and 4 oratorios.

The affectionate nickname, "Papa Haydn," was used by Mozart and other friends and pupils. Unfortunately, a later age misapplied this name to his music, creating the image that he was a jovial composer of old-fashioned pieces. Haydn did have a desire to please both the ordinary music lover and the expert, and because of his greatness he succeeded. He did this by occasionally using folk-like melodies. Some occur in the themes of the London Symphonies. The sudden fortissimo crash in Symphony No. 94 was put there because, as he later acknowledged, he wanted something novel and startling to take people's minds off the concerts of his pupil and rival Ignaz Pleyel. Because of that crash the symphony was nicknamed *Surprise Symphony*. Haydn denied that its purpose had been to awaken someone in the audience, as countless later writers would have it. He also used other added elements to the fanfare in the Allegretto of Symphony No. 100 (*Military Symphony*) by adding Turkish instruments (triangle, cymbals, bass drum), and the ticking accompaniment in the Andante of Symphony No. 101 (*The Clock*).

Haydn and Mozart were the two great composers of the Classical period and had much in common. They became personal friends, and each admired and was influenced by the music of the other. Haydn was born in 1732, Mozart in 1756. Mozart died in 1791 at the age of 35, Haydn in 1809 at the age of 77. Haydn's growth to artistic maturity was much slower than Mozart's, who was a child prodigy. If Haydn had died at 35 he would hardly be remembered today. Most of his greatest music did not come until much later in life.

Activity 1

Objective: Students will understand and experience the subordinate theme from the exposition in Haydn's *London Symphony* by coordinating singing and movement. (Note: Students will need to hear this theme at least once before beginning this activity.)

Teach the following words using the subordinate theme from the *London Symphony*'s exposition:

The musical notation consists of six staves of music in common time, treble clef, and a key signature of one sharp (F#). The lyrics are as follows:

1. Pa - pa Hay - dn, he went to
3. Lon - don for a vis - it. Whi - ing
5. mu - sic was - his ver - y pas - sion.
9. Pa - pa Hay - dn, he went to
11. Lon - don for a vis - it, but
14. he did - n't stay too - long.

After the students feel comfortable singing the melody, challenge them to master as many levels as possible.

- Level 1: Show steady beat in a creative way. (This will be the student's decision. Slinkies are lots of fun. Oriental Trading Company has them cheap!)
- Level 2: March in place while singing.
- Level 3: Pat legs, snap, pat legs, snap while singing.
- Level 4: Pat legs, clap, snap, clap while singing.

Activity 2

Objective: Students will be able to accomplish a greater understanding of the subordinate theme by incorporating singing, dancing and instrumental accompaniments.

Using the above melody, combine the following:



xyl.

met.

glock.

tblks.

Dance: (for Activity 2)

This dance should be done in a regal fashion, not in hoe-down style. Try to lead students to tell you what 'regal' means by looking up the definition, then demonstrating it. Explain how reserved people were with their dancing in the 1700's.

Students form two circles—one inside the other. The inside circle faces the outside circle. (Each student is facing a partner.) Beginning with their first partner, students will:

4 beats---Walk toward partner

4 beats---Lock right elbows and walk around partner. (Should end up in original place.)

4 beats---Pat legs, clap partner's hands, pat legs, clap partner's hands

4 beats---Return to place by stepping backwards and bow or curtsey

The middle circle will focus their attention on their next partner. This student will be the person to the right of their original partner. When the dance begins again with new partners, the inside circle will walk diagonally to their new partner.

Activity 3:

Objective: Students will gain an understanding of what Joseph Haydn encountered as a child. Things were not always easy for him. Students will be able to convey this understanding by listening and rewriting favorite stories about the composer.

This writing activity uses the book Haydn, in the Famous Children series by Ann Rachlin. (This can be purchased at Music in Motion (800) 445-0649.)

Read the book to the class. Have students write about their favorite thing or things that happened to Joseph Haydn as a child. Have them illustrate their writings and then put them on display.

Activity 4:

Objective: Students will gain an understanding of Joseph Haydn's life by creating questions and answers that they find important.

Students can compile a list of questions and answers pertaining to Joseph Haydn. They can divide into two teams and play Jeopardy. Make cards by putting answers on one side and questions on the back. Make cards in at least four different colors. Each color will be worth a different number of points or amount of money. Keep score on the board.

Activity 5:

Objective: Students will become familiar with words associated with Joseph Haydn's life and find them in a word search.

(See Word Search)

Activity 6:

Objective: Students will become familiar with words associated with Joseph Haydn's life and correctly place them in a crossword puzzle.

(See Crossword Puzzle)

Explanation of Call Chart

(Timings follow the compact disk. Times in parentheses are for repeated section.)

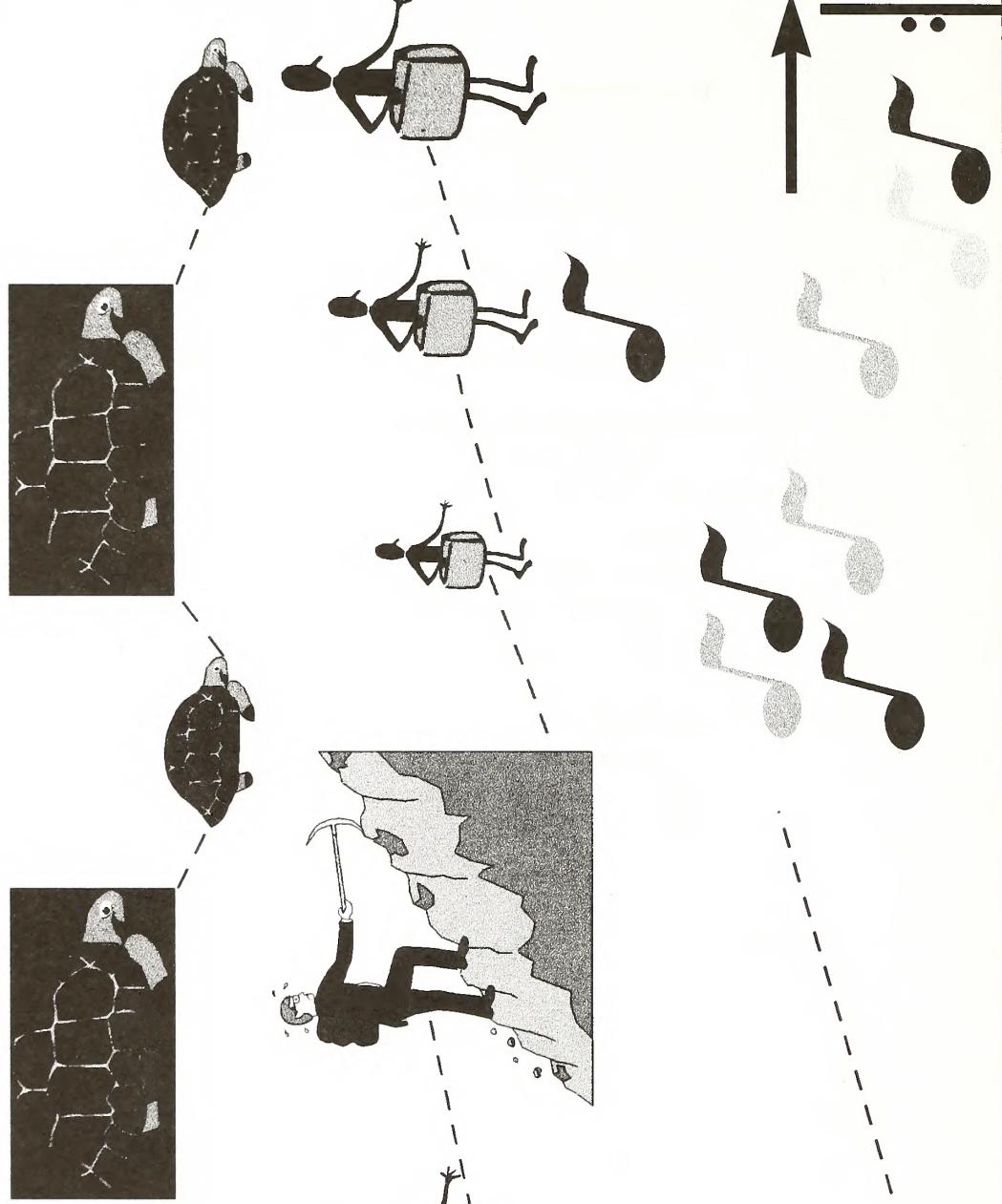
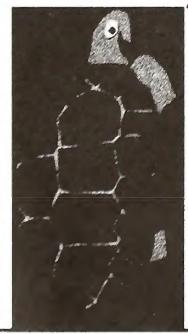
<u>Time</u>	<u>Passage</u>	<u>Picture</u>
	Introduction:	
00:00	Lots of fermatas	Turtles: large/ loud and small/ soft
1:57 (3:43)	Exposition: Principal theme part I (p)	Small man with suitcase
2:12 (3:58)	Principal theme part II (ff)	Large men with suitcases
2:29 (4:15)	Bridge passage	Man climbing mountain
2:44 (4:30)	Subordinate theme, part I (p)	Small man with suitcase
2:51 (4:38)	Subordinate theme, part II	Large men with suitcases
3:19 (5:05)	Concluding theme, part I (p) (flute and violin)	Small set of eighth notes
3:31 (5:17)	Concluding theme, part II (ff)	Large set of eighth notes
	Development:	
5:29	Section I (p) (violin, flute and oboe)	First hourglass
5:42	Section II (f) (brass, violin and viola)	Second hourglass
5:50	Section III (fp) (violin)	Third hourglass
6:03	Section IV (f) (violin with accents and eighth notes)	Fourth hourglass
6:29	Returning passage (f)	Man speaking loudly

Recapitulation:		
6:37	Principal theme, part I (p)	Small man with suitcase
6:52	Principal theme, part II (ff)	Large men with suitcases
7:21	Bridge passage	Man climbing mountain
7:32	Subordinate theme, part I	Small man with suitcase
7:49	Concluding theme, part I (p) (flute and violin)	Small set of eighth notes
Coda:		
7:59	Section I (ff) (quarter note in orchestra, moving parts—flute and violin)	Fireworks
8:06	Section II (ff) (upward moving lines to end)	Man reaching mountain top

London Symphony, Movement I

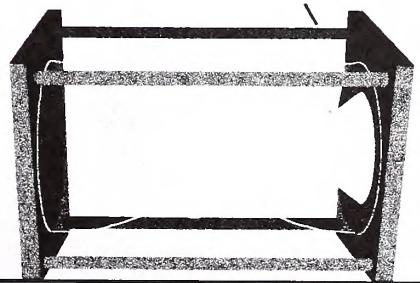
Joseph Haydn

Introduction:

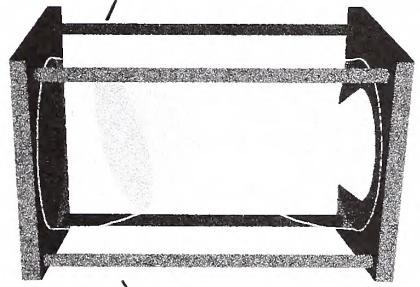


Exposition:

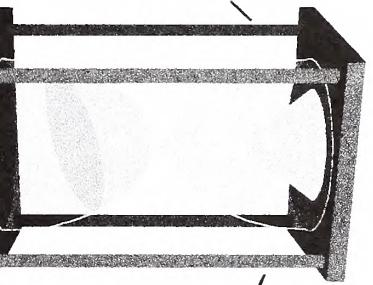
Development:



violin,
flute and
oboe



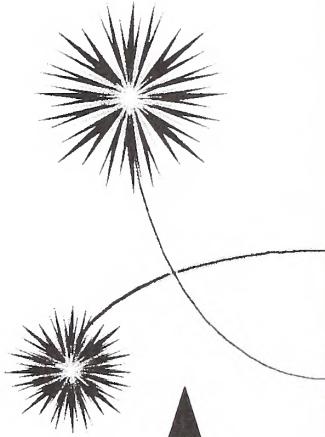
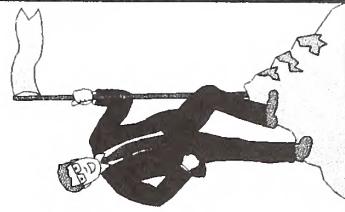
brass, violin
and viola



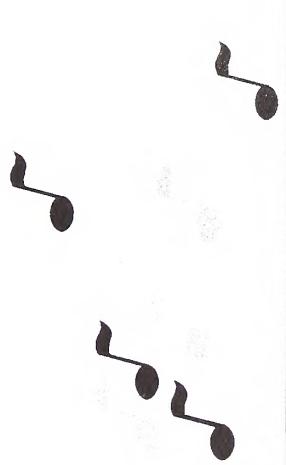
violin

violin
(accents,
8th notes)

Recapitulation:



Coda:

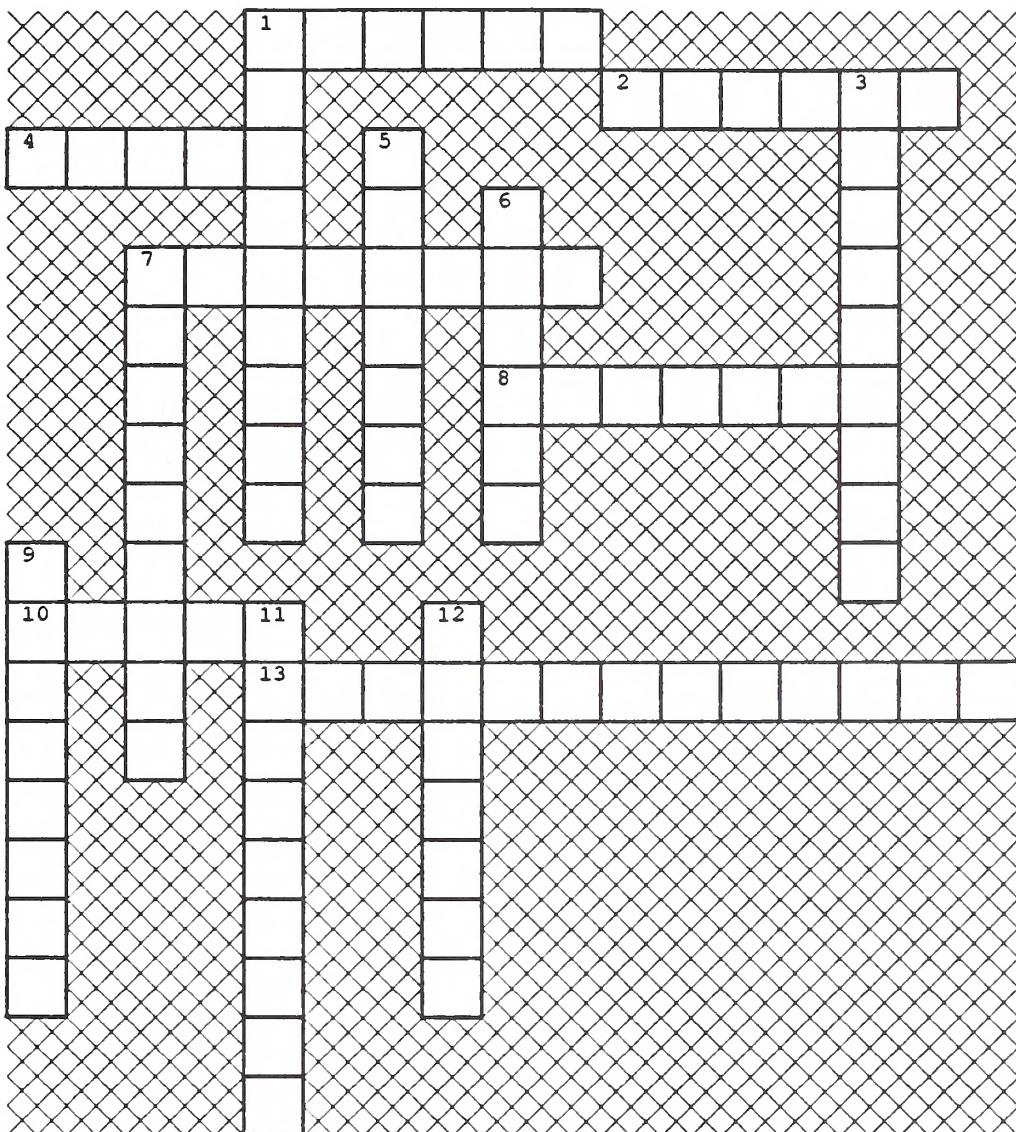


JOSEPH HAYDN

O R A T O R I O S B S O N A T A E I S
B A I U C H O I R B O Y R L O U I V N
E A E I H T O S O U T U G O Q S J H O
V C R A M L N O Y K A F P I X T T I S
P B D Y M I C H A E L E S V Y R U H A
A O J C T F O C L I E Z B U W I G V E
Q H R B B O G N A E N D R J P A R I S
U N C L E D N M K L T M I M A G O E Y
S T R I N G Q U A R T E T R P E T N M
U C A A K L E S D I F W I E A H C N P
R I S J X K C I J O X P S S H Q U A H
P W H K V Z L C Y N M R H O A T D H O
R T A L L H A Y D N O U N P Y Y N Z N
I B U E P M S C M D Z B S M D F O G Y
S V D E Y H S C R E A T I O N X C P U
E C S F G Z I N O R R A R C E S W O N
M O L K J I C Q W S T P T S Q A V U Y
J V I E N N A E S T E R H A Z Y O Y H
N Z O Y X P L O N D O N I N E X S P M

JOSEPH	TALENT	ROYAL	BARYTON
HAYDN	MICHAEL	CREATION	AUSTRIA
PAPA HAYDN	COMPOSER	VIENNA	UNCLE
CLASSICAL	ESTERHAZY	CRASH	MUSIC
SEASONS	PARIS	SURPRISE	STRING QUARTET
SYMPHONY	LONDON	MOZART	VIENNA
BRITISH	CONDUCTOR	ORATORIOS	SONATA
	CHOIR BOY	VIOLA	

JOSEPH HAYDN



Across:

1. City Haydn owned home in
2. Composer's first name
4. Creator of the string quartet
7. Did this at age 8
8. Was born in this country
10. Haydn's first music teacher
13. He invented this ensemble

Down:

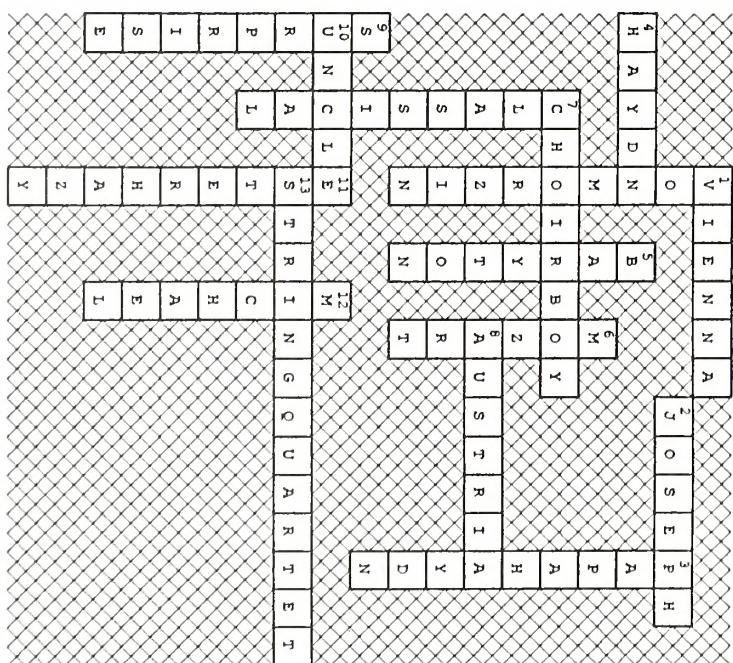
1. Was choir director for this Count
3. Composer's nickname
5. Prince Esterhazy played this instrument
6. A friend who was a composer
7. Haydn's period of music
9. Symphony which has unexpected fortissimo crash
11. Royal family Haydn served for nearly 30 years
12. Joseph Haydn's brother

SOLUTIONS

JOSEPH HAYDN

O R A T O R I O S B S O N A T E I S
 R A I U E H O T R B O Y R O I V N
 E A E I H T O S Q U T U G O Q S J H O
 V C R A M L N O Y K A F P I X T I S
 P B D Y M I C H A E L E S V Y R U H A
 A O J C T F O C L I E Z B U W E G V A
 Q H R B B Q G N A E N D R J P A R I S
 F N G L E D N M K L T M I M M A G O E Y
 S T R I N G Q U A R T E T R P E T N M
 C C A A K L E S D I F W I E R H C N P
 I S J X K C L J O X P S S H Q U A H
 W H K V Z L C Y N M R H O A T D H O
 T A L L H A Y D N Q U N F Y N Z N
 B U E P M S C M D Z B S M D F O G Y
 V D E Y H S E R E A T O N X Q P U
 F C S F G Z I N O R R A R C E S W O N
 M O L K J I C Q W S T P T S Q A V U Y
 J V E N N E S T E R H A Z Y O V H
 N Z O Y X P E G N D O N I N E X S P M

JOSEPH HAYDN
 PAPA HAYDN
 CLASSICAL
 SEASONS
 SYMPHONY
 BRITISH
 TALENT
 COMPOSER
 ESTERHAZY
 PARIS
 LONDON
 CONDUCTOR
 CHOIR BOY
 ROYAL
 CREATION
 VIENNA
 MUSIC
 SURPRISE
 MOZART
 ORATORIOS
 VIOLA



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Barina S. Black has taught K-5 general music at Jones Dairy Elementary in Wake Forest for two years. Before coming to Wake County, she taught in Union County, N.C. for eight years. She received her B.M. from Appalachian State University in 1988. She has a particular interest in teaching music through MIDI. Her students are now composing independently with the use of a keyboard and a computer. The Jones Dairy Fine Arts Department just recently released their first CD which includes electronic student-composed works, student-created visual art as well as performances from the Jones Dairy Chorus. Barina is married to R. Mark Black and has a four year old daughter, Samantha.

Special thanks go to Beth Obenschain for her expertise with *Power Point*, as well as editing of all material.

Special thanks go to Barina's husband, R. Mark Black, who has spent countless hours teaching her about *Finale*.

***When Johnny Comes Marching Home,
An American Overture
Roy Harris (1898-1979)***

Classroom Activities
by Barbara Holmes and Carol Flynn

About the Song

We will sing the song, "When Johnny Comes Marching Home," as one of the two songs students perform at the North Carolina Symphony concert. It is the theme that Roy Harris used in his symphonic overture, a fantasia. Here are some facts about the melody itself.

Facts

Perhaps it is an Irish tune.

It may be a song sung by an ex-slave.

Louis Lambert is the pseudonym for Patrick Gilmore, the lyricist.

Patrick Gilmore, Irish-American bandmaster in the Union Army wrote it in 1863 in New Orleans.

It was sung in the Spanish-American War thirty-five years later.

Gilmore's band played at the Republican Convention at Charleston, South Carolina, in 1860 when Lincoln was nominated.

The Style of Roy Harris

The broad tonal melodies and asymmetrical rhythms of this Roy Harris piece are mixed with harmonic dissonances in a progressive style. The melody is easy to find but always forms a mixture with existing harmony to create a feeling or paint a picture.

It is known that Roy Harris wrote many symphonies. Different sources, mostly encyclopedias, differ on the number he produced. Some say sixteen, others eight. Only seven were published. In the case of *American Overture*, he changed its title from one performance to another. Despite the question of how much work was written, we still know he was a productive composer who often used folk music as thematic material, weaving it polyphonically into his music while creating unexpected rhythms and sudden dynamic changes.

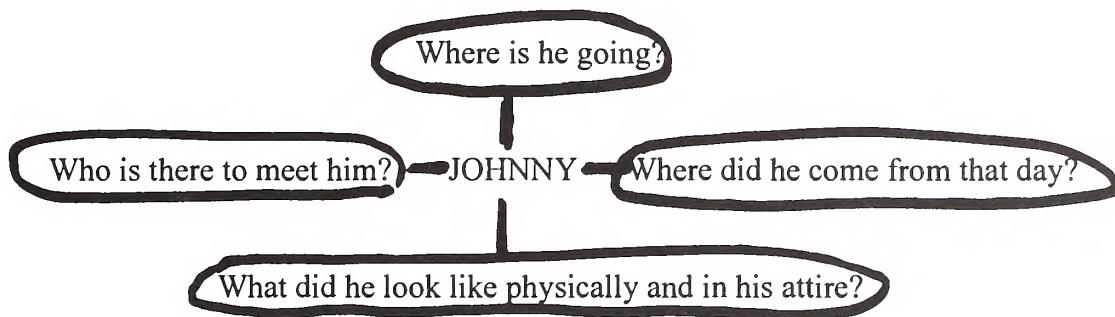
Harris wrote a symphony that was shortwave radioed to Russia and microfilmed for use. He was frequently commissioned to write for radio broadcasting companies. He once wrote a symphony for Tommy Dorsey's band. This era in the '20's through the 40's was a rich period of orchestral activity in America. In 1932, our own state founded the North Carolina Symphony Orchestra, the first state-supported orchestra. Lamar Stringfield, formerly a flutist with the Philadelphia Orchestra, was its founding conductor.

Roy Harris is truly one of that great group of American-born, but Parisian-trained, composers who put the United States on the map as a musically productive country. With him were fellow musical nationalists Aaron Copland and Walter Piston.

Beginning Listening Suggestions

You may pick any of these that suit your curriculum.

1. Listen the first time to this “marching” piece. Tell the students it is a marching song.
2. Guide them to realize that marches accompany wars. When would you expect to hear this kind of music? Listen again as they write briefly about what war means to them. They might write only several sentences.
3. Learn the song lyrics and some facts about Patrick Gilmore. Review word meanings for “hearty welcome,” “peal” of bells, “lassies,” “strew,” and “loyal.”
4. Discussions with students of how Johnny felt might be appropriate now. Find out their knowledge about the Civil War. Perhaps a bubble map would guide students to enter the discussion.



5. Students might enjoy designing their own medallion to present to Johnny. Collaboration with an art teacher could be arranged.
6. Students could help write a welcoming chant by filling in their own words.

Johnny is our _____.

He's traveled _____.

We hope to make him _____.

By _____.

7. If your students enjoy comparing musical selections, they might compare and contrast *American Overture* with another popular orchestral work based on the same tune, *American Salute* by Morton Gould. It is in several music series. Both pieces were written in the same time period. Radio broadcasts brought them to the public's attention.

Other pieces for comparison can be found in various school music series:

Variations on Yankee Doodle by Joseph Joubert

Variations on America by Charles Ives

“Streets of Laredo” from *American Ballads* by Roy Harris (a piano piece)

8. Students can follow listening charts of the piece provided in this booklet. The listening charts and the narrated listening are meant to be used for several sessions of listening. Each time students will focus on a different aspect of the piece. The foreground with the entry of the theme is heard first, then background sounds. Next, if you have time, listen for tempo changes. The narrative listening is another kind of listening, focusing on sections of sound. Use them according to the amount of time available to you.

9. The students may enjoy matching facts about the composer's life and works. These can be placed on cards for a classroom game. Suggestions are provided in the Musical Bio Match game. This provides your students with a biography of Roy Harris.

Musical Bio Match

These facts can be placed on cards. You will need two stacks of differing colors. There will be a fact card and a question card. Students enjoy finding the answers.

Facts

Questions

Leroy Ellsworth Harris	What is the full name of Roy Harris?
American movement or nationalism	What is the time period Harris wrote <i>American Overture</i> ?
1898-1979	What are the years Harris lived?
Lincoln County, Oklahoma	Where was Roy Harris born?
Nadia Boulanger	Who was the French composition teacher of Roy Harris?
Walt Whitman Carl Sandburg	Who were the poets that are linked to Roy Harris and his music?

Cornell University	What schools did Roy Harris work in as a teacher, composer-residence, and department head?
UCLA	
Colorado College	
Westminster Choir College	
Santa Monica, California	Where did Roy Harris die?
Johana Harris	Who was the pianist who was Mrs. Roy Harris?
“When Johnny Comes Marching Home”	What is a Civil War song?
log cabin	Where or what was the birthplace of Roy Harris?
California	What is the childhood state of Roy Harris?
truck driver	What was a four-year occupation of Roy Harris?
impresario	What was the name for Mr. Harris when he organized music festivals?

To liven up this game, you might add some untrue information, pure fiction. Here's an example:

President Bill Clinton Who gave Roy Harris the Presidential Music Award?

These cards can be called "wild cards." They are only read at the end of the game when all information has been given. You might praise or reward students who "catch" the fact that Roy Harris was long gone in the 1990's.

Other examples are

Spice Girls What rock group sang at the funeral of Mr. Harris?

Tim Allen What TV repairman reconstructed the log cabin, the birthplace of Roy Harris, in Florida?

Marched at the Super Bowl What did the orchestra playing *American Overture* do?

LISTENING CHART

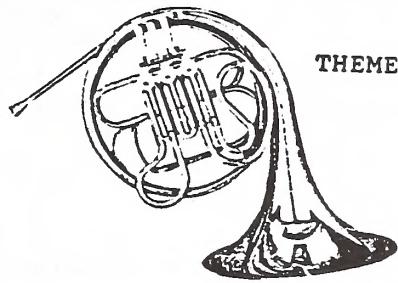
Instruments

CD location First Listening Session Second listening session

	creates warlike mood timpani violins	Introduction
00:00		
00:31		flute trills violins
00:42		THEME--clarinet Fanfare trumpet, woodwinds Flute countermelodic material
01:06		THEME--trumpet French horn-echo

CD location First Listening Session Second Listening Session

01:26



THEME--French horn

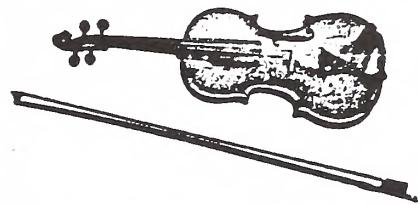
Interruptive violins

01:46

THEME--many instruments

Heavier, thicker harmony

02:00

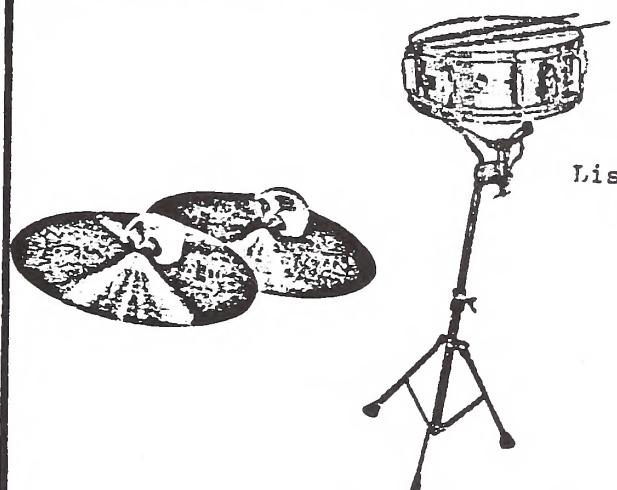


All sections stop except strings.

Melodic fragments in bass clarinet, tuba, and string bass

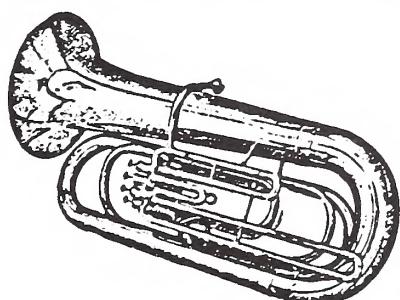
All sections stop except strings.

02:13



Listen to snare drum and cymbals

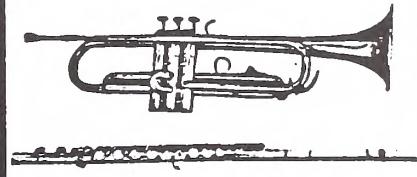
02:19



THEME--Tenor Tuba

Brass fragments

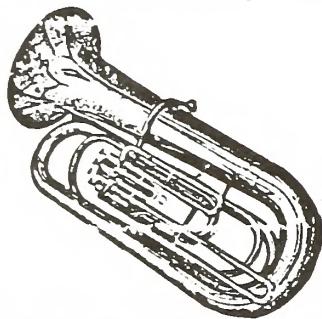
flute answers
trumpet answers



the tenor tuba in C was played in orchestra pieces. In our country, the euphonium is often referred to as the tenor tuba. It is an octave higher than the bass tuba. These instruments are heard often in British bands. This is an instrument of great mellowness. The tenor tuba is used frequently in this piece, AMERICAN OVERTURE.

03:09

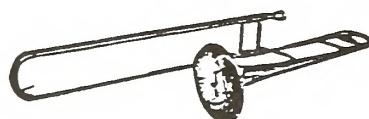
THEME--tenor tuba



Timpani

Battlelike sounds

04:12



THEME--trombone

French horn echo

05:05



Strings

05:10

THEME--clarinet
(reprise)

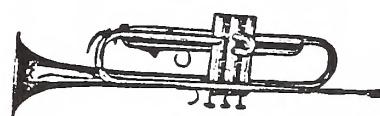


music as it was
in the beginning-
exposition

Fanfare

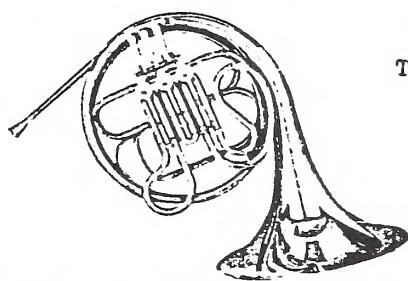
CD location First Listening Session Second Listening Session

05:33



THEME trumpet

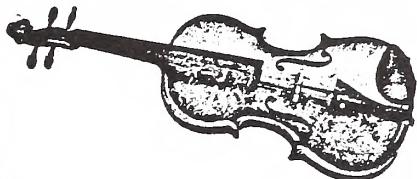
05:54



THEME--French
horn

French horn
begins the
theme twice

06:12



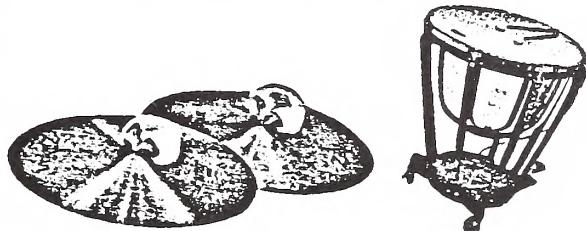
Strings

a romantic note
sustained

THEME--woodwinds

These bits of melody
could be Theme B.
Bass clarinet is
used in this
20th century
piece

06:36



Crashing
Hammering
FFF FFz
(very loud suddenly)
to the end

06:52

Fine

Listening Chart

Third Session Tempo

CD location

00:00	Introduction Piu Mosso
00:31	Tempo Giusto (gusto)
04:00	Accelerando (speeds up)
04:06	Tempo Primo (earlier tempo)
04:12	Meno Mosso (less movement)
06:36	Pesante (tired, labored)
06:52	TEMPO GIUSTO

A Narrative to be Read as Students Listen

(You might even stop the tape or CD to narrate.)

CD location

00:00 The *American Overture* creates a mood in the opening bars. “When Johnny Comes Marching Home,” the theme, is played by a clarinet, then a trumpet.

01:20 The theme is handed off to the French horn followed by a lull as violins play. The theme is picked up by woodwinds and added brasses.

02:11 The winds drop out as the strings take over. Listen for a snare drum and cymbals. The tenor tuba sings the theme while the woodwinds flit about answering him. The trumpet takes turns with the tenor tuba as the French horn plays the theme.

04:13 Changing pace, the trombone rendition of the theme is slow as the trumpet and horn interrupt his line.

05:07 Suddenly, strings take us back to the clarinet playing the theme and handing it to the trumpet.

05:54 We're heading for the ending as the French horn grabs the theme.

06:26 The grand finale of the theme is loudly presented as melodious material. Tiring of the theme, everyone amidst the roar of the timpani, the booming of the drum, and the crashing of cymbals leads us to the loud ending. CRASH!

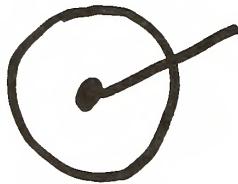
07:00 Fine

MUSICAL-DRAMATICAL INTERPRETATION

Tell your students that they will be using this music as the background of a war documentary. Ask them to be either dancers, body percussionists, or singers. They may switch parts during a second listening opportunity.



dancer



percussionist



singer

You might practice each group separately before combining performers. I have used large sections of music to give students enough performance time.

Introduction ---2---



He comes march-ing home. (2x)

3 phrases

loud

Draw phrases in air.



Ready for the
Ready for the
Ready for the
war.



Shimmering fingers are in the air.



1. THEME(clarinet) Sing entire song.



Fanfare Salute Wait

2. THEME(trumpet) Sing again. Wait.



3. THEME Sing again.



Soft strings sound. Shake fingers. Draw hands apart for long sustained note in strings.



4. THEME Sing to "and we'll all". Stop.



Turn around until you hear strings.
Pretend to knock at someone's door



1 2 3 1-2-3-4 snare drum

Fall to floor. Get up slowly. Dramatically, play role of wounded soldier.



5. THEME is slow in tenor tuba. Sing where you can.

THEME in horn appears. Sing "Johnny comes marching home" where it is heard. Repeat.

Wait.



Gunfire(timpani) sounds as you put hand to chest.
Slowly wilt. (timpani) More gunfire.

6. THEME(trombone) Sing the theme slower perhaps with an Irish accent(brogue).



7. Shimmering fingers

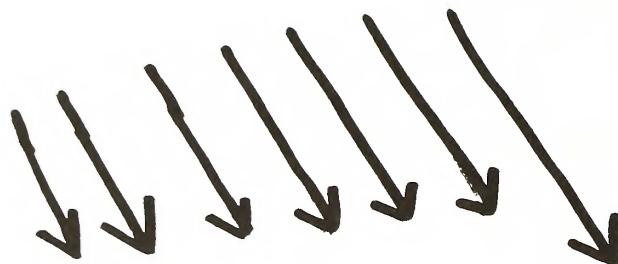


8. THEME(clarinet) March as you sing this happier version.



9. The trumpet enters and we hear a fanfare. Salute.

10.



Sweep hand downward.

11. THEME(horn) There is movielike music in a "Gone with the Wind" style. You might use colored scarves here.



12. THEME Sing a bit. Fanfare is heard; salute. Timpani is heard with gunfire to the end.

Boom Boom Boom
1 2 3

Boom Boom Boom
1 2 3

A student might be Johnny dying in battle. Three shots are fired twice.



FINI

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Duke Ellington (1899-1974)

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Harlem: Tone Poem for Orchestra. Chandos: CHAN 9226.

Mainly Black for Ensemble. EMI Classics: CDC 47621

Music of Ellington. Claremont: GSE 785065
Classico: CLASSCD 142
Premiere: PRCD 1028

The River Suite. Chandos: CHAN 9154

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Your education concert:

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Please list suggestions for songs.

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